Presidents at Pops

Sixteenth Annual

ents at Pop

Presidents at Pops

at Pops

with John Williams

and the Boston Pops Orchestra

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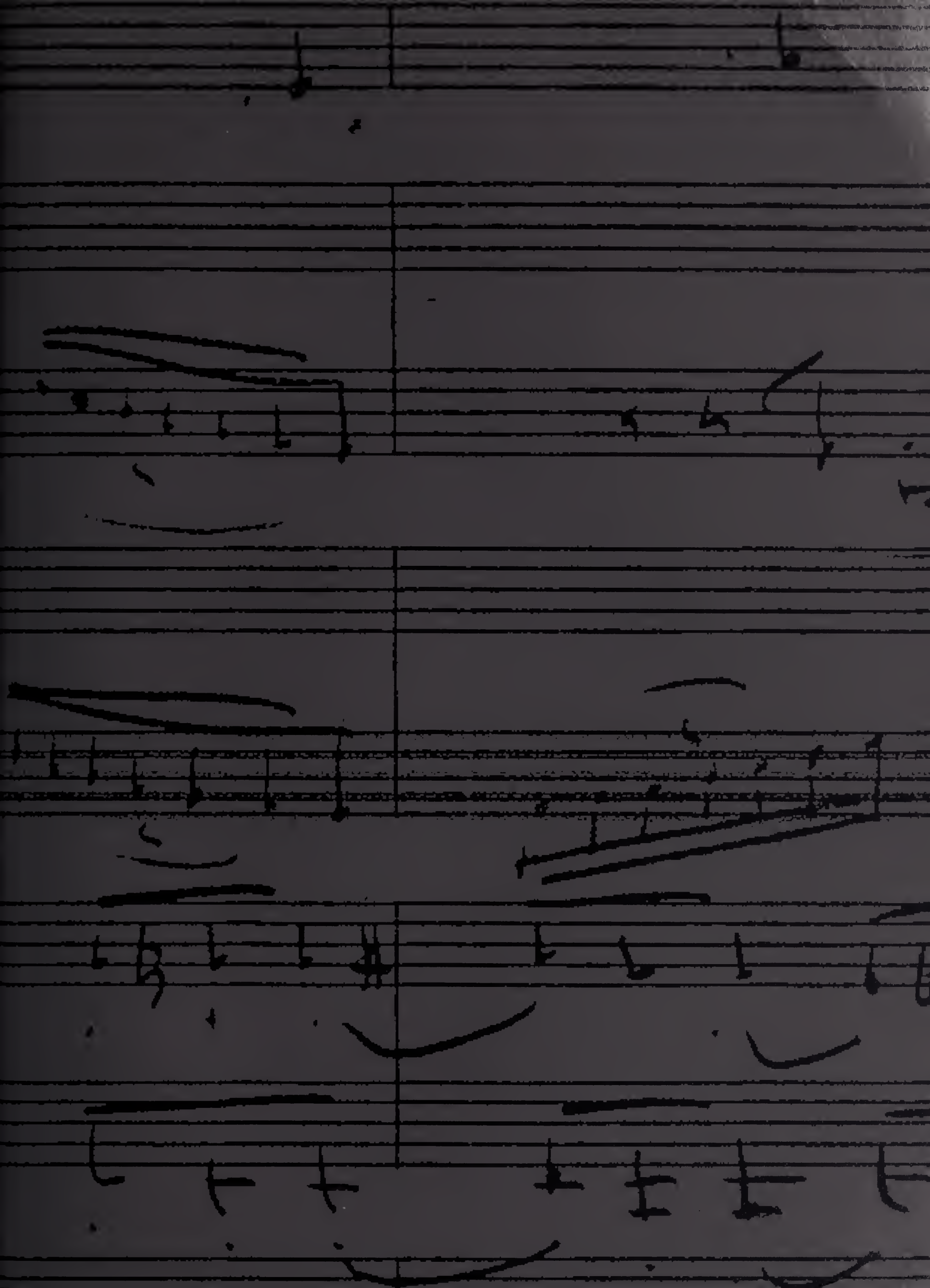

Presidents at Pops

with John Williams & the Boston Pops Orchestra

June 4, 1997

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A great big "thank you" to everyone who has helped to make the Sixteenth Annual Presidents at Pops a great success, including the Boston Symphony Orchestra, the Board of Trustees and Overseers, the BSO staff and the 1997 Presidents at Pops Committee.

We would like to extend a special thank you to the following people:

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For more than a century, the Boston Symphony Orchestra has served as a flagship of musical activity in Boston and throughout the world. As the largest orchestral organization in the world, the BSO extends its reach to diverse audiences well beyond Symphony Hall and touches the lives of tens of millions of people each year through its touring, recordings, and radio and television broadcasts.

The price to achieve and sustain the artistic aspirations of the BSO is extremely high, however, and although operating revenues cover nearly 65% of fixed costs, the BSO begins each year with an operating shortfall of nearly $12 million towards a budget of more than $48 million. Fifteen years ago, a group of New England business leaders formed the *Business Leadership Association* (BLA), with the hope of building a strong coalition of corporate support for the Orchestra.

Today, this vital partnership contributes approximately 10% of the Orchestra's fixed operating costs annually. The dynamic and loyal support of the Business Leadership Association has been instrumental in ensuring that the rich legacy of the BSO can continue for generations to come.

The Business Fund

The core of the Boston Symphony Orchestra's corporate fund-raising program, the Business Fund provides essential operating support to allow Youth Concerts and all other community outreach and educational programs to continue. A minimum gift of $1,800 to the Business Fund entitles you to the following benefits:

Program Recognition – Your company and senior executive will receive a complimentary listing in the BSO and Pops program books throughout the season, reaching a distinguished audience of more than 500,000 concert-goers.

Priority Ticket Reservations – You will receive priority ticket order forms to purchase tickets for symphony season events.

Ticket Assistance – You may obtain concert tickets, depending upon availability, by calling the Corporate Programs Office at 617/638-9270.

Priority Seating – You will have the option to purchase choice seats, reserved exclusively for Business Fund donors, in "Corporate Corner at Pops" at select Boston Pops concerts.

Beranek Room Privileges – You will receive the privileged use of the Beranek Room, a private patron's lounge that offers a private coat check and an elegant setting for socializing with friends or hosting business clients before concerts and during intermission.

Symphony Shop Discount – You will be entitled to a 10% discount on all merchandise in the Symphony Shop located in Symphony Hall.

Donors of $2,500 or more are also eligible to receive complimentary tickets to Spring Boston Pops concerts, Open Rehearsals, or Tanglewood. Donors who give at higher levels are eligible for additonal valuable benefits. Please contact the Corporate Programs office for further details.

Events

Presidents at Pops – This exclusive benefit concert is dedicated to entertaining and saluting companies for their support of the Boston Symphony Orchestra. It is the largest fund-raising event of its kind in the country, bringing together 120 companies and their guests for a gala Boston Pops performance and raising nearly $850,000 for the BSO every year. Sponsorship packages include 20 tickets to the concert gala complete with cocktails and gourmet boxed supper.

A Company Christmas at Pops – A popular holiday tradition for the business community, *A Company Christmas at Pops* features the Boston Pops with music and entertainment in the spirit of the season. Festivities include a reading of *'Twas the Night Before Christmas* by a special guest narrator, a visit from Santa, and a sing-along finale of favorite holiday tunes. Sponsorship packages include 16 tickets to the concert gala complete with cocktails and gourmet boxed supper.

BSO/2000 Campaign

The Boston Symphony Orchestra has launched a campaign to raise $130 million for the orchestra by the year 2000. The Campaign, the largest ever by a symphony orchestra, is necessary if the BSO is to continue in its established role as a musical leader and educator. This comprehensive campaign will raise $73.5 million in new endowment, $45 million in annual operating funds, and $11.5 million to be used for capital projects, including restoring and refurbishing world-famous Symphony Hall in time for its 100th birthday in the year 2000.

Corporate giving to the Business Fund, *A Company Christmas at Pops,* and *Presidents at Pops* is vital to completion of the annual operating funds goal of the BSO/ 2000 Campaign. Your support for tonight's event will help to ensure the success of this important effort. On behalf of campaign co-chairs, R. Willis Leith, Jr. and Edith L. Dabney, and the entire BSO organization, thank you!

To find out more about the Business Leadership Association or the BSO/2000 Campaign, contact Madelyne C. Cuddeback, Director of Corporate Programs, at 617/638-9270.

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Presidents at Pops *Fifteen year sponsors perform with Maestro Lockhart. (left to Right) Tom May, Boston Edison; Chad Gifford, BankBoston; Jack Fitzpatrick, Country Curtains; Bill Boyan, John Hancock Financial Services; Leo Breitman, Fleet Bank; Ray Stata, Analog Devices; Jim Foster, Charles River Laboratories; Woody Ives, Eastern Enterprises; Jane Fitzpatrick, Country Curtains*

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Menu & Acknowledgements

Presidents at Pops 1997
Menu
Presented by Creative Gourmet
Executive Chef Danny Wisel

Hors d'oeuvres

Asparagus wrapped in Parmesan
Miniature Peking Duck in a Moo Shi Pancake
Reverse California Rolls with Soy Ginger Sauce
Sweet Potato Pancakes with Apple Onion Chutney and Sour Cream
Rosemary, Shallot, and Chive Scone with Roasted Pepper and Sweet Italian Sausage
Figs wrapped in Prosciutto

Picnic Supper

Smoked Salmon Mascarpone Torta with Lavash Cracker

Grilled Tuscan Chicken napped with Arugula Pesto
Yellow and Red Cherry Tomato Salad
Angel Hair Pasta with marinated Artichoke Hearts and Asparagus Tips
Focaccia Bread with Butter

Raspberry Ricotta Torte

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

A trash bag has been placed at the bottom of your basket for your convenience.
Please take your supper basket as a keepsake.

The "Presidents at Pops" Committee wishes to express its gratitude to the following for their generous contributions to this evening's event.

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About the POPS

About the POPS
About the POPS
About the POPS

Keith Lockhart

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts; made fourteen television shows, including eight new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; and made his Carnegie Hall debut with the Boston Pops Orchestra. In June he will make his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Last season Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In October 1996 the first recording in this series, *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, was released nationwide and entered *Billboard*'s Classical Crossover chart at number one. Mr. Lockhart's second RCA Victor album, *American Visions*, was recorded in November and is scheduled for release this month.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993 Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year include his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concert Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.

The Boston Pops Orchestra

KEITH LOCKHART
Conductor

Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Leo L. Beranek Chair
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Gottfried Wilfinger
Leo Panasevich
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Jennie Shames
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*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam

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Vyacheslav Uritsky
James F. and Barbara Cleary Chair
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Ronan Lefkowitz
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Burton Fine
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1952
Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...

1969
...with "Evening at Pops" on national public television.

1976
The popularity of the Boston Pops grows unabated. A special bicentennial program on the Esplanade draws more than 400,000 people, the biggest audience in orchestral concert history.

1980
Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves and broadens the Boston Pops' musical excellence and spirit, adding new compositions, increasing the orchestra's reputation worldwide, and leading best-selling recordings.

1993
John Williams assumes the title of Laureate Conductor.

1995
Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1996
The Boston Pops has much to celebrate: more than a century of rich musical traditions, the 13th year of A Company Christmas at Pops, and a $5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

Tonight's Program

Tonight's Program
Tonight's Program
Tonight's Program
Tonight's Program

Tonight's Program

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor

Wednesday evening, June 4, 1997, at 8:00 PM

JOHN WILLIAMS conducting

1997 Presidents at Pops

Summon the Heroes	Williams
Briar Rose Waltz, from *The Sleeping Beauty*	Tchaikovsky
Overture to *William Tell*	Rossini

INTERMISSION

Carnival of the Animals LARRY KING, narrator STEPHEN DRURY and JUDITH GORDON, pianists	Saint-Saëns

INTERMISSION

Main Title from *Star Wars*	Williams
Theme from *The Lost World*	Williams
Everything's Coming Up Roses, from *Gypsy*	Styne-Ramin

Boston Pops scenic environment by Peter Wexler, Inc.

Baldwin Piano

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

John Williams

In January 1980, John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. In 1996 he received three Academy Award nominations for his work in *Sabrina* and *Nixon*. He recently completed the score to *The Lost World*, the sequel to *Jurassic Park*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees*) premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson; and, their most recent release, *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.

Guest Artists

LARRY KING

In the interviewing business for more than three decades, Larry King hosts one of CNN's consistently highest-rated programs, *Larry King Live*. Mr. King also writes a weekly newspaper column for *USA Today* and hosts a series of specials for CNN's sister network, TNT. *Larry King Live* first aired on CNN in 1985 with its mix of celebrity interviews, political debates, and topical discussion. The only live worldwide phone-in television talk show, *Larry King Live* is telecast each weeknight. Mr. King also hosts *Larry King Weekend*, which airs every Saturday night, also on CNN. In June 1994, he launched the first-ever daily radio/TV talk show by simulcasting CNN's *Larry King Live* on Mutual/Westwood One radio stations around the country. Having conducted more than 30,000 interviews, Larry King has been inducted into five of the nation's leading "Broadcasters Halls of Fame." He has also won nine Cable ACE Awards, the cable industry's highest honor, for Best Interview/Talk Show Host and for Best Talk Show Series. Both his radio and television shows have won the George Foster Peabody Award for Excellence in Broadcasting. Named 1993 Talk Show Host of the Year by the National Association of Radio Talk Show Hosts, Larry King received the prestigious Scopus Award from the American Friends of Hebrew University in 1994. He has written seven best-selling books based on his experiences in broadcasting. Before broadcasting to a national audience, Mr. King was a popular media personality in Miami, Florida. He also chairs the Larry King Cardiac Foundation, which awards grants to individuals suffering from heart disease to help pay for medical treatment. This is his first appearance with the Boston Pops Orchestra.

DENIS LACOMBE

In 1974, after studying music, Denis Lacombe helped create the musical comedy band Debilis which toured for the next five years. He studied mime and tap dancing before entering L'Ecole Nationale de Cirque de Montreal in 1984. Denis won an award in 1985 for his clown performance at the Circus of Tomorrow World Festival in Paris. He then joined the internationally acclaimed Le Cirque Du Soleil before making his debut with New York's Big Apple Circus with which he gave more than 300 performances. Denis rejoined Le Cirque Du Soleil for their highly successful U.S. tour. He created and developed the world famous act entitled "The Symphony Conductor". Denis now performs solo around the world, delighting audiences everywhere.

STEPHEN DRURY

Pianist Stephen Drury has appeared as a soloist with orchestras from San Diego to Bucharest and in music festivals on both sides of the Atlantic. A prizewinner in several competitions, including the Concert Artists Guild, Affiliate Artists, and Carnegie Hall/Rockefeller competitions, his repertoire stretches from Bach, Mozart, and Liszt to the music of today. He has directed the world premiere of George Russell's *Time Line* for orchestra, chorus, jazz band, and soloists; premiered the solo part of John Cage's *101* with the BSO; and gave the first performance of John Zorn's *Aporias* with Dennis Russell Davies and the Cologne Radio Symphony. Mr. Drury has commissioned new works from John Cage, John Zorn, Terry Riley, Lee Hyla, and Chinary Ung. His recordings include music by Elliott Carter, Frederic Rzewski, John Cage, and Colin McPhee. He has appeared on many occasions with the Boston Pops, most recently in June 1994.

JUDITH GORDON

Pianist Judith Gordon gave her New York recital debut on the Metropolitan Museum of Art's "Introductions" series. As soloist, she has been heard recently in Mozart concertos with the Pro Arte Chamber Orchestra with Gunther Schuller conducting, and with Keith Lockhart conducting the Boston Pops. In chamber music, she has worked with the Lydian String Quartet, the Diaz Trio, Rose Mary Harbison, Cynthia Phelps, Marcus Thompson, Scott Yoo, and many other distinguished artists. She is a member of the percussion-based group Essential Music and has performed as a guest artist with Boston Musica Viva and Collage New Music. Ms. Gordon's recordings include John Harbison's Piano Sonata (for Archetype), works by John Cage and William Russell (Mode), recital programs with violist Cynthia Phelps and with clarinetist Jonathan Cohler, and Beethoven's Triple Concerto with the principal players and orchestra or the Orquesta Sinfonica de Castilla y Leon. Ms. Gordon was named "Musician of the Year" in the *Boston Globe's* "Best of 1996 Classical." She has made several Boston Pops appearances, most recently in 1995.

Notes on the Music

by Steven Ledbetter

SUMMON THE HEROES
John Williams (b.1932)

Fanfares have traditionally been calls to action, signals designed to carry a simple message ("forward," "rally," "attack") over long distances when communications were slow. In classical antiquity, the quadrennial athletic events held near Mount Olympus substituted a healthier kind of competition – between young men trained to the highest peak of physical perfection – for military combat. Indeed, so strong was the Olympic spirit among all the regions of ancient Greece that wars were actually stopped while the games went on. The modern Olympics bring together athletes – now including women, too – from all over the world in reenactment of that ancient tradition. John Williams's familiar music for the 1988 Los Angeles Olympics, commissioned by NBC, has long since become a familiar "soundtrack" to athletic events. His new Olympic fanfare for 1996 once again celebrates the aspirations of those who continually aim to go higher, faster, or farther than ever before. Mr. Williams characterized this work as capturing "the essential spirit of the Olympics, the coming together of humanity. The title of the piece matches my imagination of what we do during the Olympics – we summon the athletes, from every nation and background, to a grand forum to perform extraordinary and heroic feats for the world. Music transcends our differences and I hope 'Summon the Heroes' reflects our awe at this incredible pursuit of athletic excellence and shared experience."

OVERTURE TO *WILLIAM TELL*
Gioachino Rossini (1792-1868)

Rossini composed his first opera at the age of eighteen; within three years he was Italy's leading opera composer, founder of a style that lasted until Verdi's maturity. His last opera was *William Tell*, composed for Paris in 1829. After that, he retired from the operatic world, though he was only thirty-seven years old and had more than half his life left to live. His only compositions during that long period were two large sacred compositions and a number of small, often comic, chamber and vocal works. But in the meantime, *William Tell* had established the style of the French grand opera just as *Tancredi* had created the conventions of Italian serious opera. The overture to *William Tell*, no doubt Rossini's best-known work, is more famous for some of its sections than for the whole: the pastoral music following the "storm" has been used countless times in animated cartoons, and the final gallop, of course, calls into our minds a certain masked man. But the overture as a whole is one of Rossini's most unusual, from its rich, quiet opening for four solo cellos to its lively and rhythmic conclusion; as was almost always the case in Rossini's work, none of the music in the overture appears in the opera itself, but it does nonetheless suggest the natural beauty of Switzerland both in sunshine and storm, and the heroic determination of William Tell and his fellow patriots.

CARNIVAL OF THE ANIMALS
Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns was a child prodigy (who played all of Beethoven's piano sonatas from memory by the age of ten) with wide-ranging interests both in and out of music. His major compositions are symphonies and operas, but he also composed a substantial body of chamber music, including a group of late sonatas for solo winds with piano that prefigures the neo-classical movement of the 1920s. He also had a wry sense of humor, nowhere more apparent than in the satirical *Carnival of the Animals*, for two pianos with chamber orchestra. The work was composed in 1886 and first performed semi-privately in that year. The composer forbade publication during his lifetime (partly, no doubt, for copyright reasons, since he quotes a number of pieces by other composers), but a special note in his will removed the ban, and the piece was published in 1922. It has been a great favorite since then, either in its original form as a purely instrumental work or (as in the present performance) embellished by comic verses analogous to Saint-Saëns comic music.

The animals in question include some of the more common occupants of Noah's Ark, characterized with gestural music that almost paints their portraits – the roaring of the lion, the galloping horses, the jumping kangaroos, and the hee-hawing "Long-eared Characters." Some animals are depicted through satiric references to earlier music of the nineteenth century: the Tortoises dance slowly, galumphing their way through Offenbach's can-can from *Orpheus in the Underworld* – the slowest can-can on record! The Elephants attempt a dance to Berlioz's feather-light "Ballet of the Will-o'-the-wisps" from *The Damnation of Faust* – though the slow-footed animals can only dance it when played by a heavy double-bass at a fraction of the original tempo. Among the more exotic wild animals are the Pianists (whose wild cry is the kind of five-finger exercise we all suffered through in piano lessons) and even Fossils (their "dry bones" represented by the xylophone playing Saint-Saëns's own *Danse macabre*, and their music including a pair of old French folksongs and a tune from Rossini's *Barber of Seville*, as if to indicate that Saint-Saëns considered Rossini to be antediluvian!). The graceful swan is represented by one of the most famous cello solos (and one of the best-known tunes Saint-Saëns ever composed). The finale brings the entire menagerie together for a high-spirited final procession.

MUSIC FROM *STAR WARS*
John Williams (b.1932)

John Williams has been composing music for feature films and television shows since the early 1960s. As often happens in Hollywood, he has been typecast, progressively, as the composer of music for light comedies (*John Goldfarb, Please Come Home*) and later for disaster epics (*The Towering Inferno*), but he also put his musical touch on thrillers and westerns. But *Star Wars* (1977) and its two sequels marked a milestone in his career; the extraordinary popularity of the films – and the soundtrack recordings – helped re-establish the tradition of the symphonic film score, and brought a whole new generation of moviegoers to appreciate the thrilling sounds a symphony orchestra can make. Throughout the three *Star Wars* films, the thematic ideas associated with the various characters and events develop and combine with new themes as the story unfolds, so that the music underlines the story with a continuous web of sound for long stretches, much akin to the technique of Wagnerian opera.

EVERYTHING'S COMING UP ROSES, from *GYPSY*
Jule Styne (1905-94)

The memoirs of a burlesque queen, a striptease artist, would seem to be an unlikely source for a successful Broadway show. But by putting the focus not on Gypsy Rose Lee herself, but on her stagestruck mother (played by Ethel Merman in her last great role), playwright Arthur Laurents, lyricist Stephen Sondheim, and composer Jule Styne created one of the classic backstage stories in a superb musical. Merman introduced "Everything's Coming Up Roses" just before intermission and brought the house down nightly.

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For Symphony Hall Concert and Ticket Inofrmation call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO'S New Web Site (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

How To Get Pops Tickets: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 7 through July 13, are on sale now. The Box Office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the Box Office opens at 1 p.m. American Express, Master-Card, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. There is a $2.75 handling fee for each ticket ordered by phone. Send mail orders to the Symphony Hall Box Office, Symphony Hall, Boston, MA 02115, with payment and a self-addressed, stamped envelope. Ticket prices are $45, $39.50, $33, $28, $25, $16, and $12.50. Good seats are still available.

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Esplanade Concerts: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 1 through 6. All performances begin at 8 p.m.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

First Aid Facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

For Patrons With Disabilities an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' Rooms are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

Men's Rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

Lounge and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and Found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

In the Event of a Building Emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

Parking for evening Pops concerts is available for $5 at the Prudential Center Garage, courtesy of R.M. Bradley and Co. and The Prudential Realty Group. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting. The Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all Pops concerts. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

For Symphony Hall Rental Information, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

Friends of Pops: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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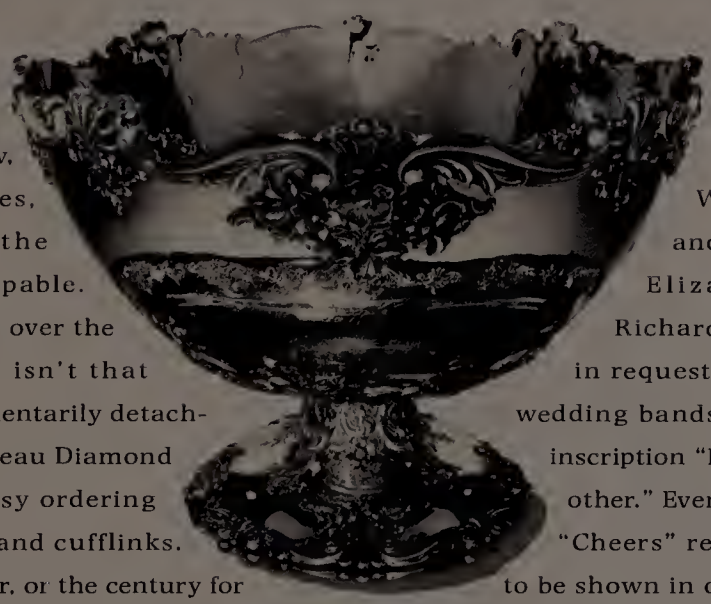

As you enter Shreve, Crump & Low, the voices, the faces, the occasions of the past are almost palpable.

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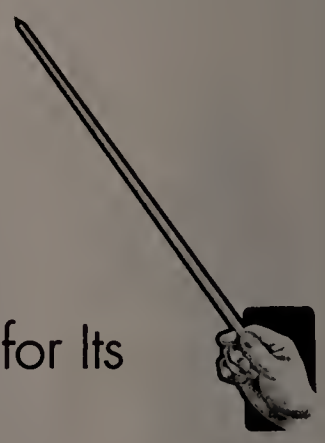

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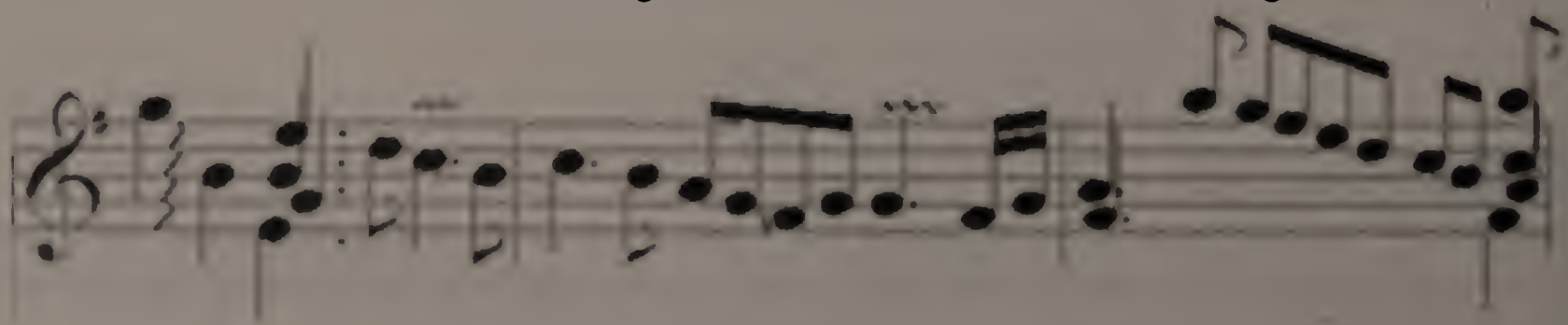

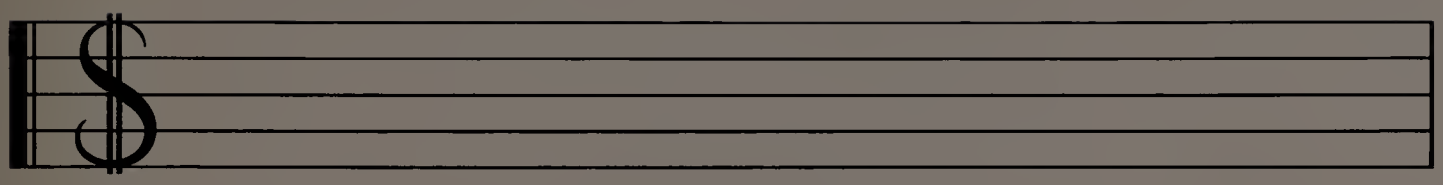

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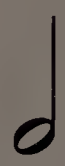
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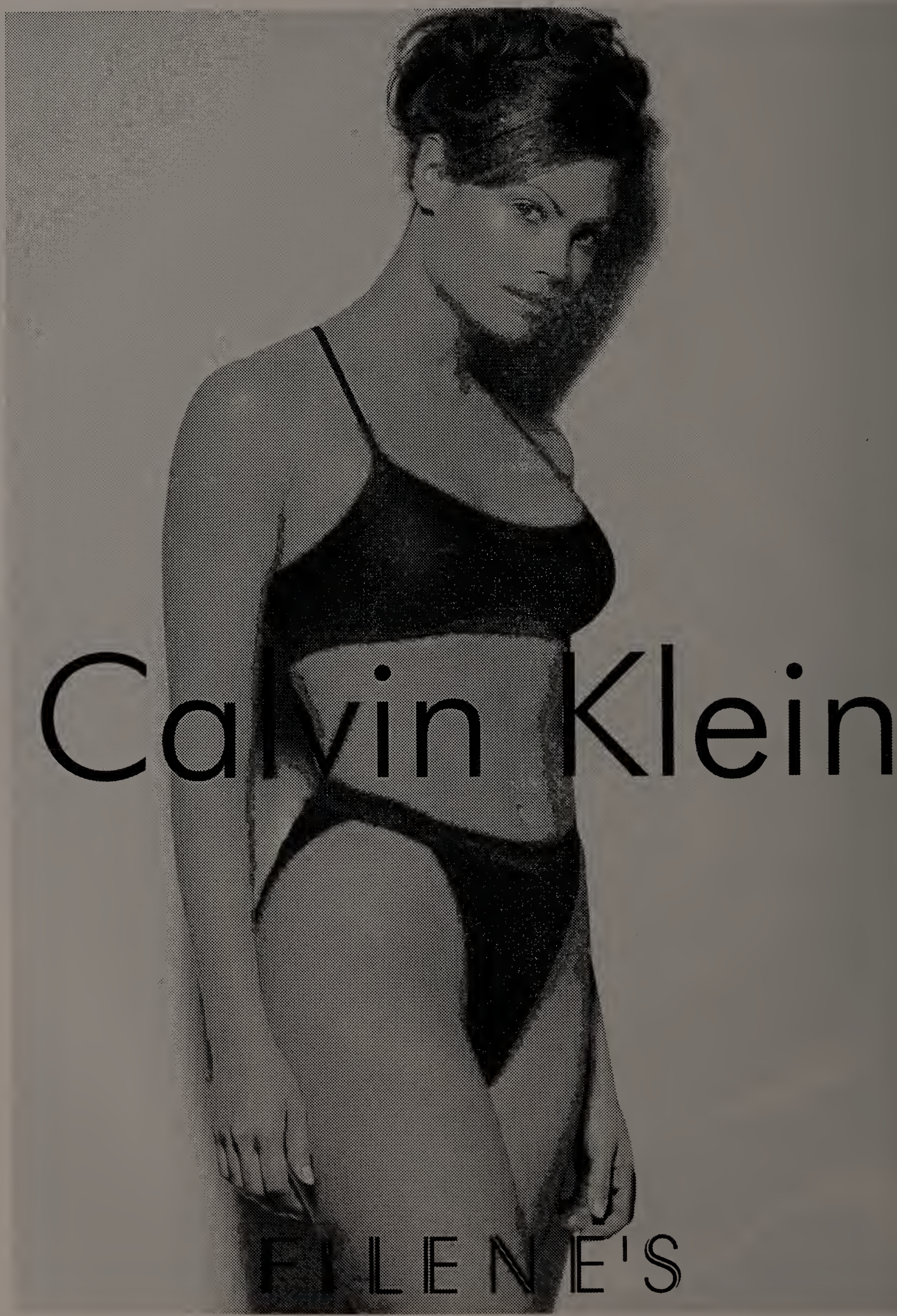
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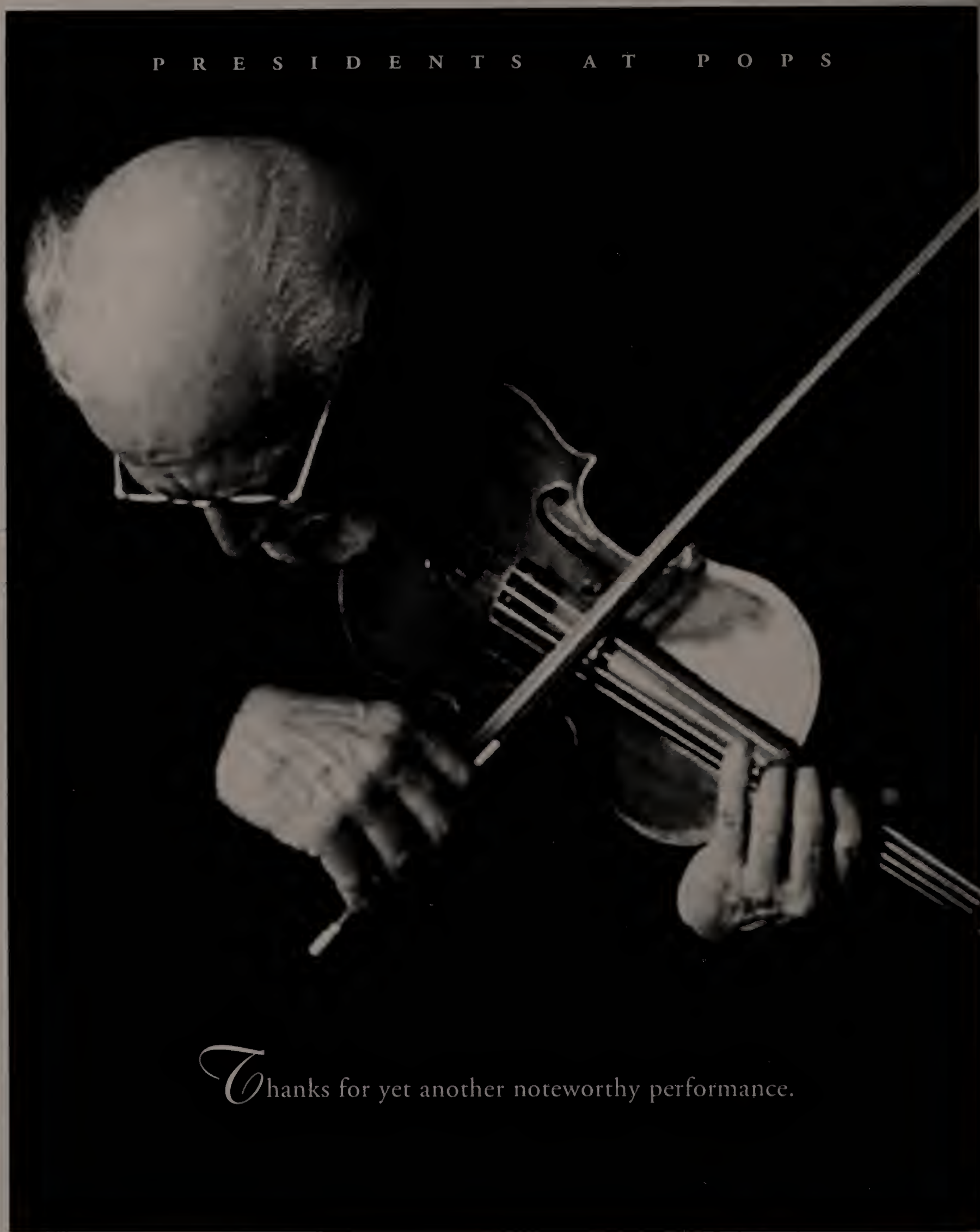

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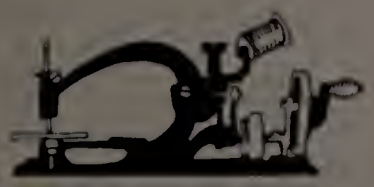

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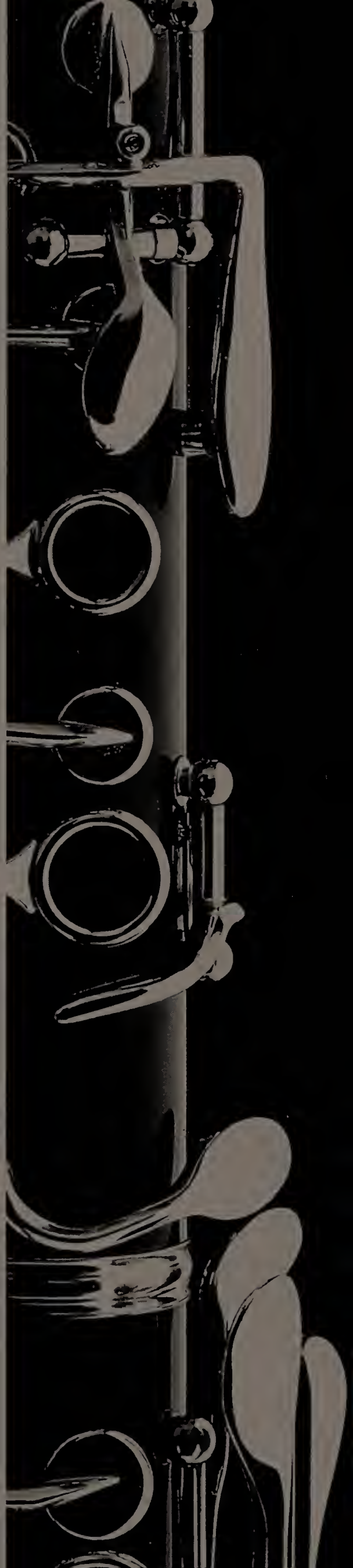

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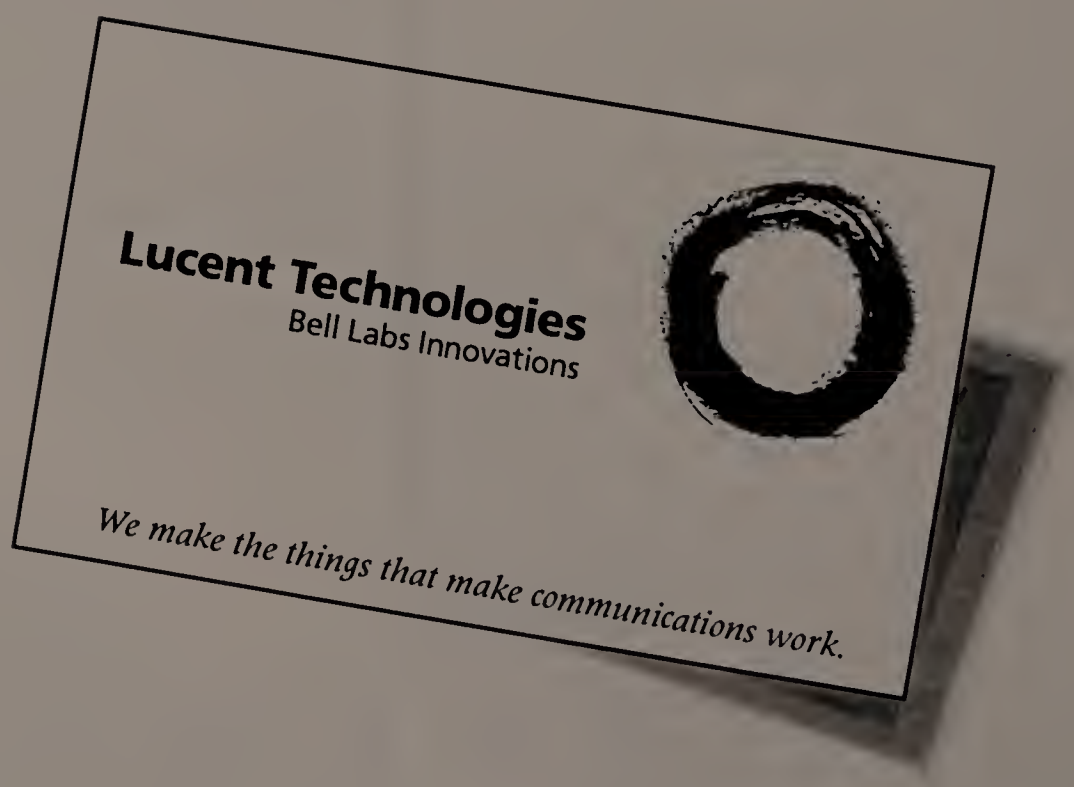

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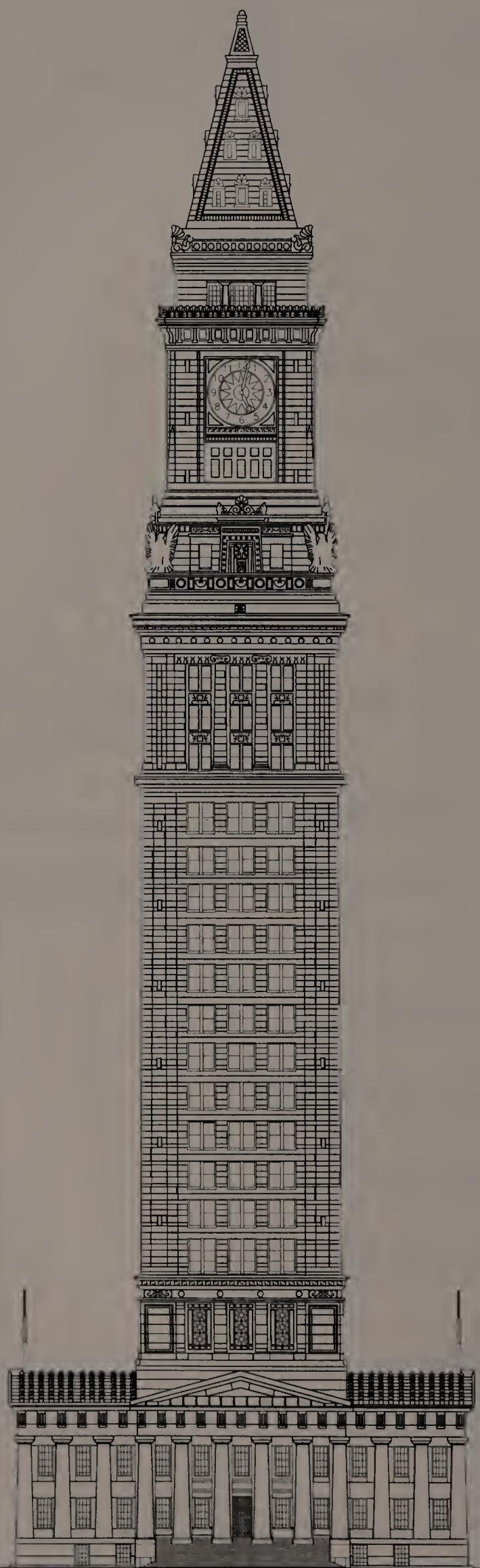

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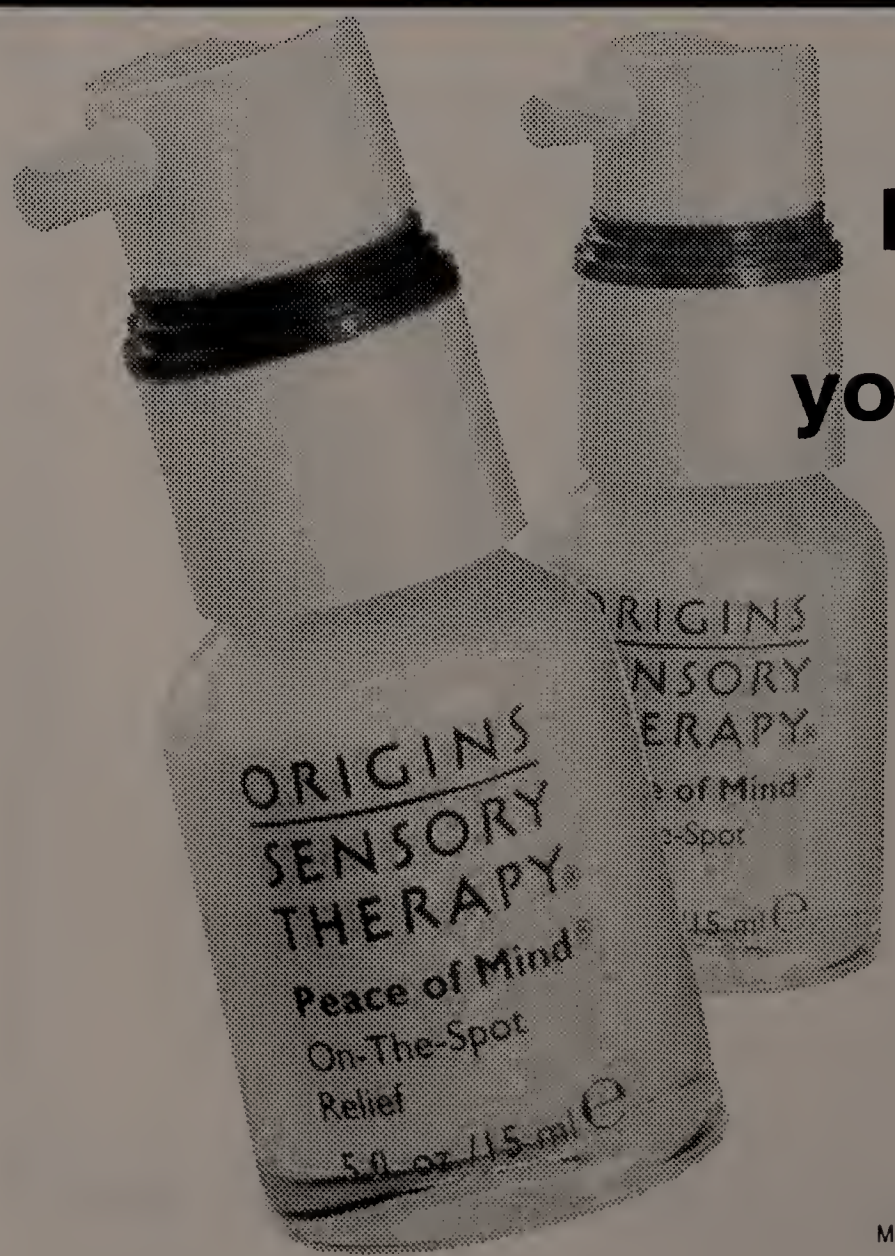

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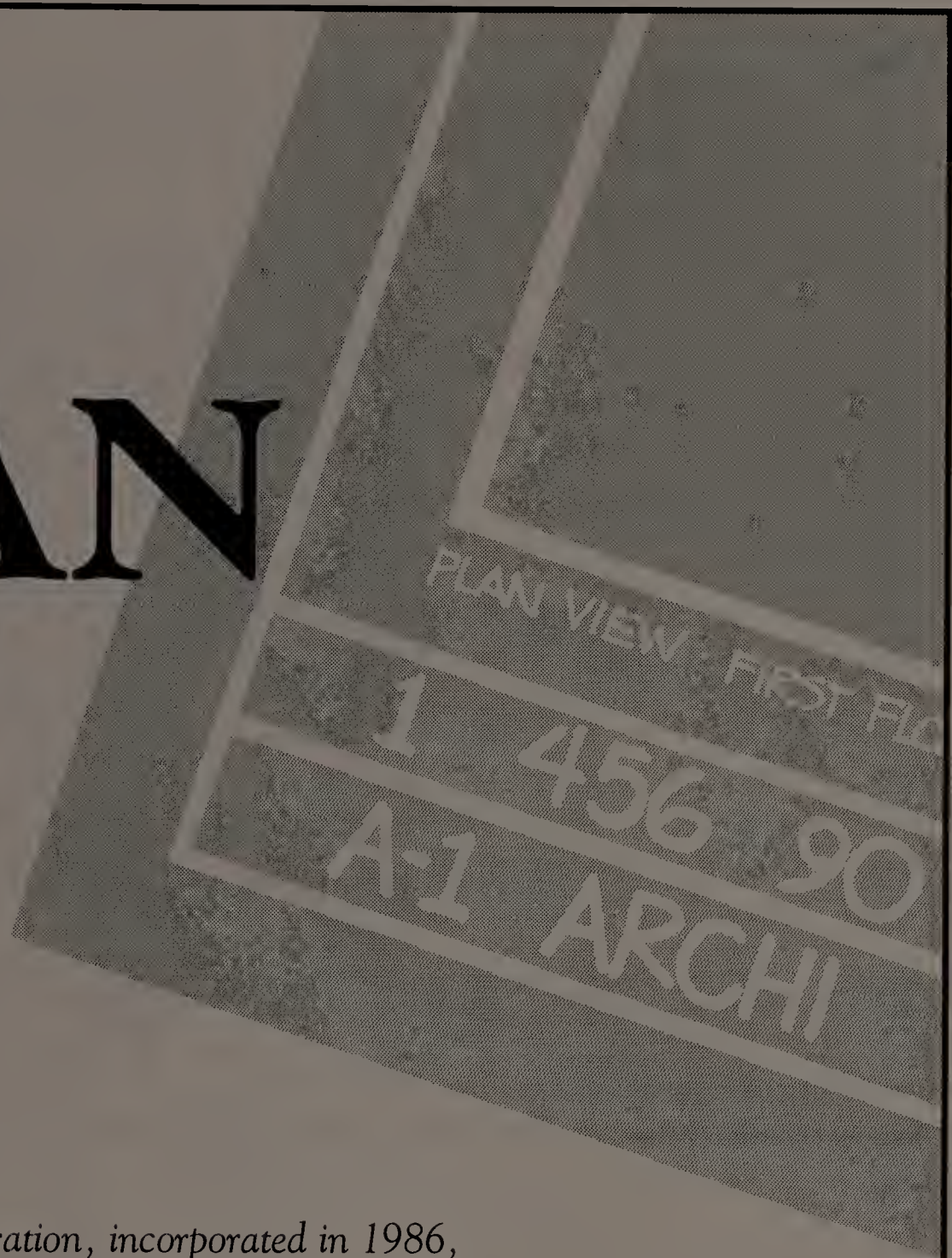

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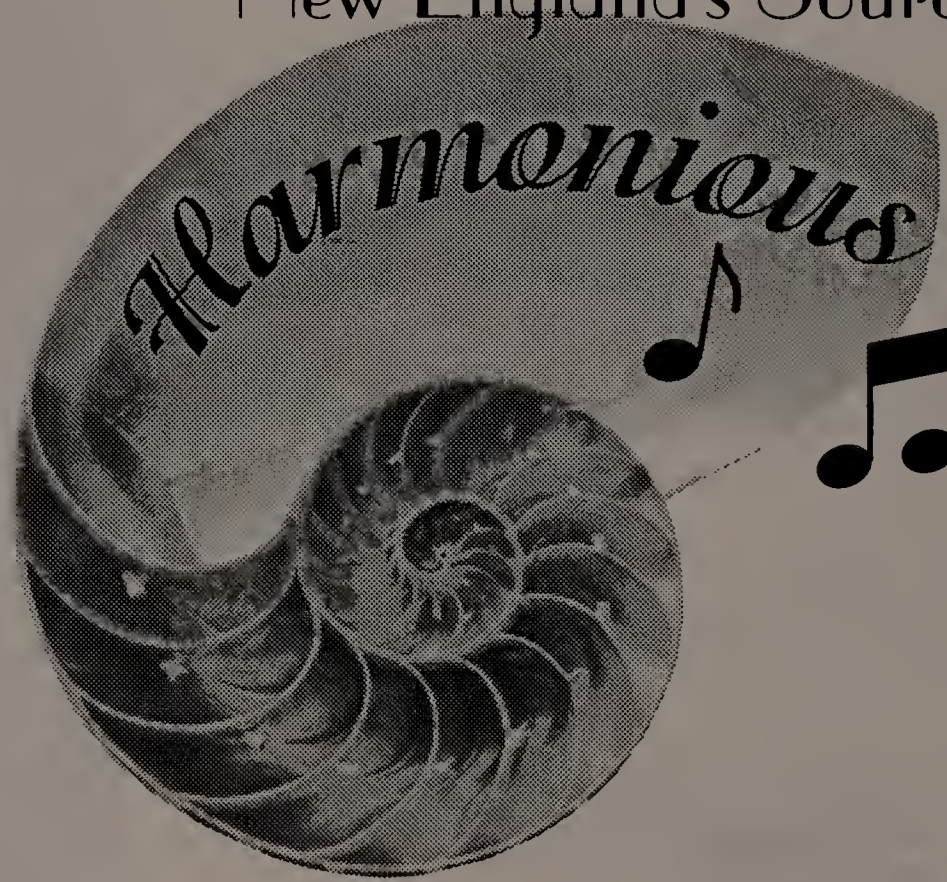

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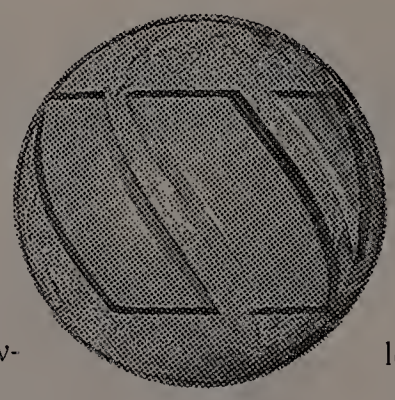

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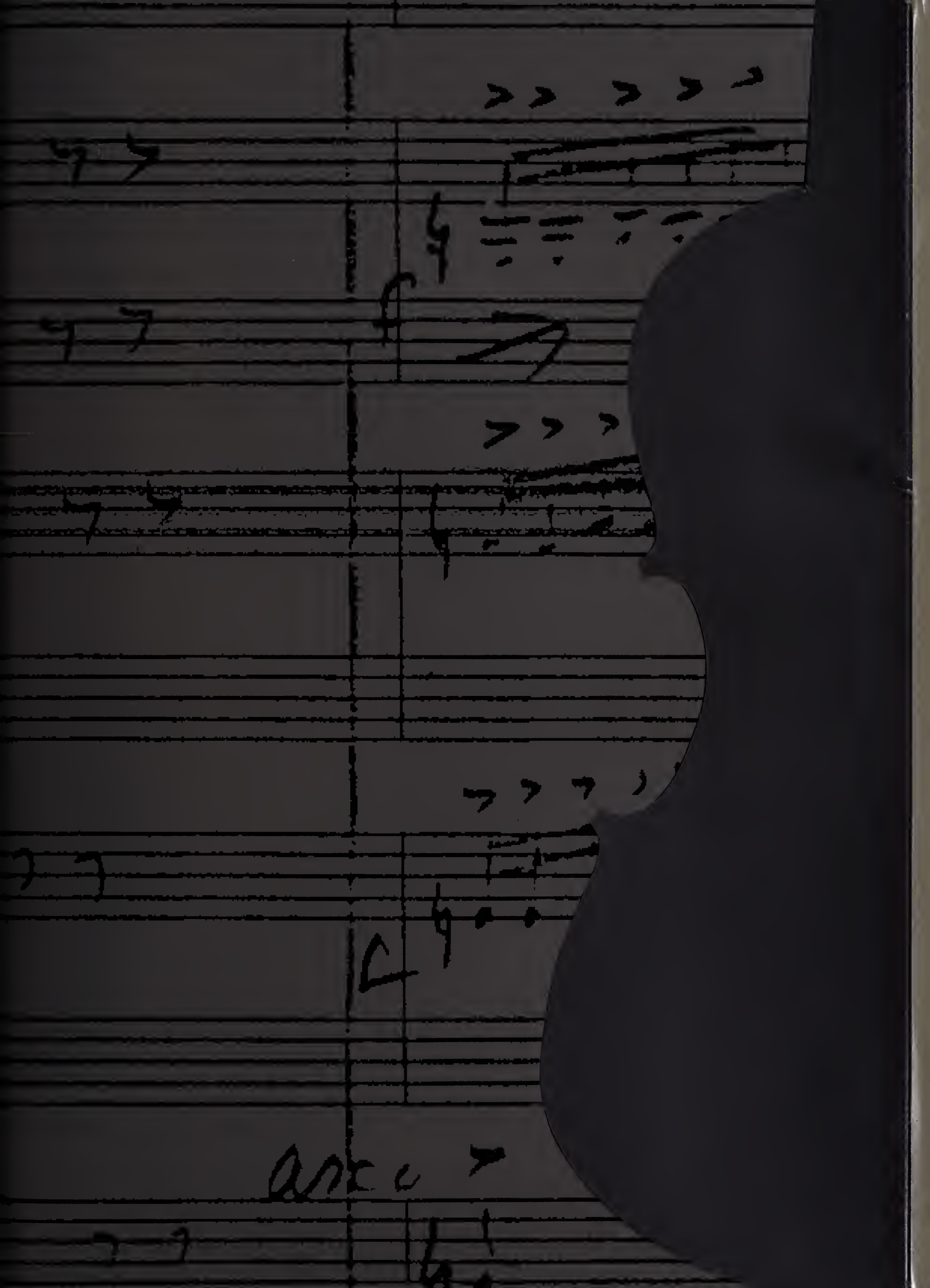

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